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powers, could inspire her with real passion, irresistible through filling her with agony and terror. Her father's murder by Don Juan's hand, her affiance to the cold, effeminate, common-place Don Ottavio, whom she once fancied she loved—the inwardly devouring flame of unholy love which flashed up and burns on, changed to glowing hatred;—all these conflicting emotions tear her breast; she feels that only Don Juan's destruction can bring peace to her soul, martyred by deadly torments; but this peace will be her own spiritual annihilation. She unceasingly urges her ice-cold bridegroom to revenge—she herself pursues her betrayer, and only when the dark powers have dragged him to their abyss, does she become calmer; her restless thirst of vengeance is quenched, but she finds no consolation in the tame affection of Don Ottavio, and answers his persuasions with "*Lascia, o caro, un anno ancora allo sfogo del mio cor.*" She will not outlive that year—Don Ottavio will never espouse her whose pure soul alone prevented her remaining the devoted bride of Satan. How inwardly did I feel convinced of all this during the heart-rending tones of the recitative and the recital of the nocturnal assault! Even the song of Donna Anna in the second act, "*Crudele*," which, superficially viewed, appears merely addressed to Ottavio, expresses in its pathetic notes and strange allusions, the inward struggles of a soul, despairing of every earthly happiness; what else can mean the mysterious words: "*Forse un giorno il cielo ancora sentirà pietà di me?*"

Two o'clock strikes! a warm, electric breath passes near me—I recognize the scent of a delicate Italian perfume, which last evening first led me to suppose a female neighbour; a rapturous emotion takes possession of me, which I could only express in music. The wind blows gustily through the empty theatre; the chords of the pianoforte in the orchestra vibrate. Oh, heavens! from afar off I seem to hear Donna Anna's voice, borne towards me on the wings of aerial harmonies! Unfold thyself, thou distant, unknown spirit-world—thou Djinnistan of glory, where unspeakable ecstasies and overwhelming joys fill the enraptured soul above measure and beyond all earthly imaginings; let me join the circle of thy beauteous apparitions; let dreams, through which thou dost disclose to man unutterable bliss, while the body lies in leaden bonds of sleep, convey my spirit into thy ethereal realm." \*\*\*\*\*  
(*Next day's conversation at the table d'hôte, as post-script.*)

FOOLISH-WISE MAN WITH SNUFF-BOX (*tapping loudly on its lid*)—It is really vastly disagreeable that we shall not be able to hear an opera again for some time; this comes of that cursed exaggeration!

MULATTO-FACE—Yes, yes; I've said so often enough; the character of Donna Anna always fatigued her excessively; yesterday, she was like one possessed; they say she was in a swoon all the time between the acts; and, during the scene in the second act, she had hysterics.

INSIGNIFICANT PERSON—Indeed? Dear me!

MULATTO-FACE—Yes; I assure you—hysterics, and could not be got off the stage.

MYSELF—For heav'n's sake! Hysterics are not of consequence. We shall soon hear the Signora again?

FOOLISH-WISE MAN WITH SNUFF-BOX (*taking a pinch*)—I hardly think so, mein Herr, for this morning, at two o'clock precisely, the Signora died!

### CRYSTAL PALACE.

THE Saturday Concerts at this establishment, (which are now looked forward to with real interest both by amateurs and professors,) commenced on the 2nd ult., under the able direction of Mr. Manns. The principal novelty has been a bright overture of Schubert's, written at the age of 18, for a little Operetta, called "*Die beiden freunde von Salamanka.*" This composition was received with that favour which so graceful and genial a work must always command, even from those who are profoundly impressed with the riper genius evinced in the composer's later productions. Another overture, in C, by Beethoven, almost unknown, has also been performed; and we need scarcely say that, although not equal in merit to the great works of this class already popular, it is fully worthy of the reputation of its composer. All the instrumental portion of the programmes at these concerts have been uniformly good; but we much regret that Claribel's trashy ballads should find a place at performances which profess rather to educate, than to administer to the public taste.—On Saturday the 23rd ult. Handel's *Acis and Galatea* was given with much effect, the principal parts being assigned to Madame Florence Lancia, Mr. G. Perren, Mr. Montem Smith, and Mr. Edward Connell.

A VERY excellent series of Monthly Popular Concerts has been organised by Mr. Ridley Prentice, at the Angell Town Institution, Brixton. The programmes will be selected on the plan of the Monday Popular Concerts, at St. James's Hall. The names of Messrs. H. Blagrove and Weist Hill are announced for the first violin, Messrs. Amor and Ralph for second violin, Messrs. R. Blagrove and Burnett for viola, and Messrs. W. H. Aylward and W. Pettitt for violoncello, Mr. Ridley Prentice being the pianist. Several favourite vocalists are engaged; and the enterprise promises and deserves success. The first concert took place on Thursday the 21st ult.

AN evening concert, under the able direction of Mr. Constantine, was given at the City of London College on the 14th ult., the principal vocalists being Miss E. Robertson, Madlle. Cecile Valverde, Mr. J. Thurley Beale, and Mr. Stedman. The first part contained selections from *St. Paul* and *Elijah*, the choruses in which were very carefully rendered, Miss E. Robertson sang "*Jerusalem*," with much feeling; "*O God have mercy*," and "*If with all your hearts*" were rendered with excellent effect by Mr. J. T. Beale and Mr. Stedman, and Madlle. Cecile Valverde gave "*O rest in the Lord*" with good expression. "*Gratias Agimus*" was also well sung by Miss E. Robertson and deservedly encored, the playing of the Clarinet *obbligato*, by Dr. W. H. Stone, materially enhancing the effect. In the second part, which was entirely secular, several choral pieces were excellently given. Mr. Docker admirably accompanied the vocal music.

A CONCERT took place on the 12th ult., at the Cambridge Hall, Newman Street, in aid of the Sloane Street (West End) Welsh Chapel Building Fund. The principal vocalists were Miss Evans, Miss Lloyd, Miss M. A. Williams, Mrs. Francis, Mrs. Williams; Messrs. John Evans, Edwin Jones, T. E. Thomas, E. W. Evans, Davies, Griffiths, and Francis. The chorus numbered about forty, Mr. Griffith Jones being the conductor, and Professor Barrett the accompanist. There was a full attendance, giving reasonable hope that the fund has profited by the performance.

THE Islington Choral Association gave a Concert on Thursday evening the 7th ult., which was thoroughly successful. The programme contained selections from the *Twelfth Mass*, *Messiah*, *Creation*, *Judas Maccabeus*, *Saul*, *Eli*, *Solomon*, and *Engedi*. Miss Riseam's singing of "*He was despised*," was much admired; and Mr. Platt was encored in "*Sound an alarm*." The other solo vocalists were Miss Dixon and Mr. Hubbard. The room was crowded.

THE recent public rehearsal of the New Polyhymnian Choir was a decided success. The programme comprised "Ave Maria," (Smart) "What beams so bright," Quartett "God is a Spirit," Leslie's "The Pilgrims," Mendelssohn's "Judge me, O God," &c. Several effective songs were also given by Miss Dixon, Miss Bent, Miss Jones, and Mr. Ealand. Mrs. Paulsen, as usual, was the accompanist; and Mr. W. Robinson conducted.

THE North London Choral Association gave its first performance this season at the New Town Hall, Shoreditch, on Tuesday Evening, the 19th ult., when Mendelssohn's *Elijah* was well performed by the band and chorus, numbering about 300. Mrs. Sydney Smith's "Hear ye Israel," Miss Julia Derby's recitatives, and song, "O rest in the Lord," and Mr. Kerr Gedge's two airs, "If with all your hearts," and "Then shall the righteous," were given with much success. Herr Carl Stepan received quite an ovation for his rendering of the music of the Prophet; and in the concerted music, Misses Dixon, Hume, Vincent, and Messrs. Coates, Hulford, and Chaplin, acquitted themselves in a most creditable manner. The choruses were on the whole satisfactorily rendered. Mr. M. Bassett conducted with praiseworthy care and judgment; and Mr. J. T. Willy ably led the band. The audience was numerous and appreciative.

THE Quaver Glee Club, which for many years past has held its meetings at the Angel Inn, Islington, inaugurated its sixteenth season on Wednesday evening, the 6th ult., at the new rooms in the Crown Tavern, Clerkenwell-green, where there seems every probability of a continuance of the success which has attended the club since its formation, more than fifteen years ago. The glees and songs, for which this club has become so justly celebrated, were all rendered with much taste, and thoroughly deserved the warm applause given by a very large audience. Mr. Stead, as President, and Mr. Stark, as Conductor, merit a word of praise for the highly efficient manner in which they performed their duties.

THE members of the Victoria-park Sacred Choral Association, assisted by St. Mark's Choir, gave their services on the occasion of the presentation of a testimonial to the Rev. Richard Jones (formerly of St. Mark's) on his leaving the parish. The present consisted of a finely-designed tea and coffee service, and handsomely illuminated vote of thanks, the latter being the work of Messrs. Webb and Harvey. Mr. Harvey conducted the musical proceedings of the evening, which included the anthems, "Behold, how good," "Pray for the peace," &c. We understand that the Rev. Mr. Jones and his successor are not less lovers of sound Protestantism and evangelical religion than of good and appropriate church music.

### Rebukes.

SIMPKIN, MARSHALL, AND CO.

*The real work of a Cathedral, and why it is not done.* By Rev. A. W. Pullen, M.A., Minor Canon of Salisbury.

MR. PULLEN is doing a work of real utility in calling attention to the state of affairs now existing in our Cathedrals, and it is not unworthy of remark that many of the principal abuses mentioned by him are those to which attention has continually been drawn in the pages of this journal. Every one who has a practical experience of Cathedral matters will agree that it passes mortal comprehension how a number of Reformers should have wearied themselves in the search of work for their Cathedrals to do, when there lay all ready to hand the one special work for which these great churches were founded, viz., the celebration with all possible beauty and dignity of a Daily Choral Service. If our readers will turn to an article in our present issue on "The management of Cathedral Choirs" (written before the present pamphlet

came to hand), they will find our statements running in parallel lines with most of those made by Mr. Pullen, for example:—

"Why should not these institutions of ours inform the national mind, control the national taste, and serve as a model of that which is excellent in the art (of music), instead of furnishing a painful exhibition of almost everything that should be avoided?"

The reason why is thus given:

"Because, though confessedly musical institutions, music has never been fairly recognized as their paramount business; because, in their administration, in the appointment of their officers, and in the performance of their daily services, music, instead of being the first consideration, has been commonly the last consideration of all. This is the real secret of our inefficiency. This is why everybody points a finger at us and says, 'What is the use of you?' We have our work to do, and a right good work it is; but you will not let us do it. You send us a Dean who cannot take a part in his own Service, and four Canons who do not know one note of music from another. You place the entire irresponsible appointment of all our chief officers in the hands of an unmusical Bishop, who forthwith gives us an unmusical Precentor, with absolute direction of the Choral Services, and absolute control over the choir. These unmusical dignitaries elect, as vacancies occur, the Organist, the Minor Canons, and the Lay Clerks; the only men who are of the slightest practical use in carrying out the real work of the Cathedral; though how, except by accident, they should ever succeed in electing the best man, it is not easy to understand."

To mend these matters Mr. Pullen suggests the total abolition of minor canonries, and the appointment of Canons who are competent to conduct the choral services of their cathedral. He then proceeds to speak of the music itself:—

"The *Te Deum* is performed to a composition of which the worshipper can make neither beginning, nor middle, nor end; a King in C, or Nares in D, or Whitfield in E; a work of absolutely no merit whatever; a mere string of sequences, without form, or point, or time. . . If there be an Anthem, he will find perhaps that he is indebted for it to the organist of some other Cathedral, who sends his production to his brethren for the use of their choirs and receives no doubt an equivalent in kind. . . Mr. M. writes a Service in F, and sends it, with his compliments, to his friend Mr. N. Mr. N. shews it to the Precentor, who does not know whether it is good or bad; and so the thing is 'introduced,' and thirty or forty shillings of the church's money are spent in purchasing copies of a work which was simply not worth printing."

We have reasons for believing this to be actually true. The proposal of mutual accommodation having been made to a musical friend of ours, who returned stamps for the copies which had been forwarded, and threw the rubbish in the fire. We cannot refrain from quoting Mr. Pullen's views on the impropriety of the Dean, Canon, or whoever he may be, *reading* the Office of the Holy Communion.

"The Litany ended . . . the Dean and Canon in residence are solemnly ushered up to the Altar, with all the pomp of organ and procession, as if to imply that the service about to commence will be grander and more elaborate than anything that has gone before, which undoubtedly it ought to be. The Dean then proceeds to disappoint these hopes by *reading* his office."

Another abuse is commented on in these terms:—

"The choice of the *Ter Sanctus* in place of the Introit is singularly unfortunate. It is connected with nothing whatever in this part of the Service. The Church appoints it to be sung in a totally different place, amid totally different associations. What then does it mean? If it means nothing, it is a simple mockery. The words are far too solemn to be played with—far too sacred to do duty as a voluntary or march. . . . It must strike any thinking person as somewhat strange that the choir, having just declined to sing an Anthem in its proper place to the honour of God, for the sake of saving time, should now rise and sing the most awful song of men and angels, because the Dean is going to get out of his stall."

There is also much in the following quotation which commends itself to our approval. It is no new matter to be told that our Cathedral organists, as musicians, are below mediocrity. But what else can be expected when the salaries are beneath contempt? Mr. Pullen seems hardly to be aware that musical men of any ability may, in the exercise of their profession, make an income of one thousand to fifteen hundred a year in London, and from seven hundred to one thousand in the country. How then can it be supposed that such men would give the greater part of their time and energies to the church for three hundred a year? But we will hear what Mr. Pullen says:—